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ANNUAL MEETING

The regular Annual Meeting of The Classical Association of the Atlantic States will be held at the University of Pittsburgh on April 23 and 24, 1948. Headquarters will be the Hotel Schenley.

The Hotel is reserving rooms for members and guests of the Association in the following classifications: Single room with shower, \$4.50, \$5.00, \$5.25; single rooms with tub and shower, \$5.00, \$5.50, \$6.00; double room with shower (twin beds), \$6.50, \$7.25, \$8.00; double room, tub and shower (twin beds), \$7.50, \$8.00, \$10.00, \$11.00; suites (twin beds), double, \$16.00, single, \$15.00.

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Dinner, Friday, April 23, 6:30 P.M., Patio Room of the Hotel Schenley. Price \$3.30 including gratuities. Reservations with check must be in the hands of Professor Eugene W. Miller, Dept. of Classics, University of Pittsburgh, not later than Tuesday, April 20. Please indicate whether meat or fish is preferred.

LINKING THE OLD AND THE NEW IN ITALY

(Continued from p. 9)

Among the many resemblances in character and talents which are traceable between Mus-

solini and Julius Caesar was their possession of similar powers of concentration, exemplified, for instance, by their ability to dictate to several secretaries at the same time.⁴⁹ I sometimes wonder to what extent the communications of these two men were divisible between speech and gesture, a word here, a wave there. Suetonius' biography of Caesar informs us that his oratory was accompanied by impassioned action and gestures. Even his clothing was not safe from his demonstrative hands.⁵⁰ We can see that no single stenographer could render a perfect report of any Italian's oratory at any period during the last two thousand years. Cicero's amanuensis Tiro was responsible for a rather crude system of shorthand. In this he might have been able to take down one of the great orator's speeches, but no auxiliary secretary, nor even a whole array of them, would have found it easy to record descriptively for future ages the gesticulation with which he enlivened and enforced whatever he was saying. I fear, therefore, that we can have but scant conception of what Cicero actually did in his more impassioned moments. The oratory of many Italians of today would need the recording of a camera as well as that of a phonograph.⁵¹

Initial or superficial acquaintance with the Italian's subsidiary means of exchanging thoughts may merely excite the observer's risibilities, or it may tempt him to ridicule some notably simian gestures, but after he has been made a victim of secret communications a few times, while dealing with boatmen, drivers, or tradesmen, or after he has adopted some of the

common gestures and in that way learned their frequent utility, he may come to respect the invention and even envy the native expert for his skill in the use of it. In his lack of a comprehensive dictionary of gestures a foreigner has to learn them by observation, and he will often tax his intelligence not a little to divine just what is being communicated by a lively Italian. Thus, you might be reluctant to have a beggar commit suicide right before your eyes on account of hunger merely because you did not recognize that his pressing his finger beneath his right jawbone declared suicide to be his intent, if you did not relieve him. On the other hand, you might not be reluctant to let him carry out his threat if you knew his full story. Mendicancy has always been a big business in Italy in spite even of Fascist or earlier legislation. Steep hill-slope and narrow bridge are still the beggars' stands, and one can no more dodge their importunities than in Juvenal's day, when his lines (4.116-118):

caecus adulator dirusque a ponte satelles,
dignus Aricinos qui mendicaret ad axes,
blandaue devexae iactaret basia rhedae
pictured exactly the experiences that I have had on Roman *pontes* or when walking from Rome to Albano and the Alban Hills.

It was in the home of a humble Umbrian family, where I lived for some time in delightfully Italian, not to say, in this case, primitive fashion, that I found my own best teacher of the modern language of signs. The family was pathetically poor, or they would not have admitted an alien into such domestic intimacy. They set an example of cheerful fortitude that illustrated old Roman *constantia* at its best. Many a time we had what might have been termed a puzzling repast, but in anything but the Terentian sense of a *cena dubia*, where all the dishes are so good that even the parasite Phormio does not know of which to partake first. Even what my landlady served could not have been secured, had I not made an advancement of money almost every day. However, the lady of the house—for lady she certainly was—had two bewitching daughters, one of whom became my teacher. The fact that Venus had bestowed

beauty upon her and Aglaia grace, proved to be no handicap to her pedagogy, no discouragement to my assiduity. Indeed, I came to understand too well how Catullus may have succumbed to Lesbia under fire from a double discharge of charm. Unlike Mamurra's mistress, it will be recalled that Lesbia must have had long fingers and a tongue of elegant refinement.⁵² What she could do with her voice, we can perhaps imagine, but what her long slender fingers did and said must now defy conjecture.

Certain manual signs are familiar to anybody who has spent any length of time among the humbler people. Thus a traveler soon learns that whenever he is being pestered by importunate beggars, a simple *Niente*, 'Nothing', spoken with a look of inexorable firmness, becomes more effective if it be accompanied by the proper wagging of the finger in negation, or by a backward movement of the hand beneath one's chin (Neapolitan) or by whatever other negative is locally in use. The persistency of the small boy, as he clamors for a financial reward for being annoying, may require, in addition to the word and the wag, a shaking of the open hand back and forth close to one's cheek. This threatens him with a spanking and makes him suspect that you are too familiar with the ways of mendicancy to be imposed upon by his whine and importunity. We may be sure that an old Roman would do more than merely utter a blunt or irritated NIL.

Gesture has also been recognized throughout Italian history as a telling accompaniment for the vituperation and cursing which characterize a private quarrel among the lower classes. There has never been a speedier and more provocative way to insult a man than to extend towards him the significant or taunting finger, or fingers, in just the right way.⁵³ Readers of Suetonius will recall how the actor Pylades was expelled from Rome merely because when a spectator was hissing him, he pointed at him the finger that charged him with gross immorality and thus drew the eyes of everybody in the audience upon the hisser,⁵⁴ and how Emperor Caligula, when Chaerea, one of the officers of the Praetorian Guard, thanked him for anything, would

madden him by extending his hand for him to kiss, moving it with the fingers so arranged that the gesture spoke louder than any words the insult which he wished to convey.⁵⁵ The so-called 'sign of the fig' has borne its obscene meaning for thousands of years in Italy, and this is responsible for the fact that, while, in general, the terms for fruit are feminine, the use of *fica* for the sign has forced the masculine *fico* to do double duty as the word for both the fruit and its tree.

Sign language has been aptly described by Quintilian, the famous teacher of oratory as the *omnium hominum communis sermo*, mankind's universal language.⁵⁶ It was the world's first Esperanto. A certain prince from Pontus, who had come to Nero as an ambassador, begged the Emperor for a certain dancer whose pantomime was so perfectly intelligible that he wanted him to serve as his interpreter to all foreigners who came to see him.⁵⁷

The Romans of old found gesture useful alike in the din and confusion of the battlefield and amid the dangers of a furtive intrigue or illicit flirtation. As a means to success, oratory played a much greater role in ancient times than it does today. We read that even those greatest orators in tragedy and comedy, Aesopus and Roscius, haunted the law courts in order to study the action of Rome's supreme orator Hortensius,⁵⁸ and that Cicero, who succeeded to Hortensius' primacy at the bar, used to observe these actors in order to better his delivery.⁵⁹

In the schools of rhetoric youths had to learn the physical movements that would harmonize with or reinforce whatever they were saying. Much of the speaking had to be done in spacious areas in the open air, such as the Roman Forum, and much would be addressed to large bodies of auditors, e.g., the general populace, the troops, or the senate. When gesticulation was cleverly contrived to be illustrative, explanatory, or merely emphatic, as the thought required, it could make up for an occasional lost word or half-heard phrase. But we are not to think that the physical movements of the orator were any merely artificial system of the rhetorical schools which was confined to use on the platform. It

must have been quite as effective in a husband's domestic harangue or a wife's curtain-lecture as it was from the public rostra. At the same time, the Roman's conception of good manners required that a member of polite society should not gesticulate with the unrestrained vivacity of a commoner. *Gravitas*, exemplified by a dignified demeanor and an air of gravity and moral earnestness, ranked high in the scale of virtues. Accordingly, a gentleman had to be as careful, we are told, of his gestures as of his speech. The Roman of social position made a degree of outward calm and a self-possessed poise his ideal and considered the Greeks about him to be a flighty, excitable, and histrionic people.⁶⁰ It is much like that now among the Italians in cosmopolitan circles whom Americans meet socially: the tongue suffices.

But no one can properly picture to himself the ancient Romans until he visualizes them in all their vivacity not merely as they may be mirrored by many of their descendants but as they appear when the evidence from many passages in Latin literature has been duly put together. Since our manuals in English have largely neglected the subject, let us take a glance at what the authors reveal. In the first place, we may note that gesticulation was such a normal accompaniment of speech that Ovid has to give special warning to women with homely hands to keep them under restraint.⁶¹

There seems to have been nothing ill-mannered in pointing at persons as well as at things about which one was talking. What Oliver Wendell Holmes called 'digitmonstration' was a delight to most men of distinction, but Vergil was too shy to take any Hollywood pleasure in being pointed at as a great poet on the streets of the capital.⁶² When an Italian in conversation refers to himself, he is likely to point to his person, if he is at all addicted to gesturing, or else to lay his hand on his breast: the subject of discourse is too important to omit the emphasis of gesture. The Romans of old acted in the same way, as many references attest.⁶³

Among the Romans strong feeling exploded into action as well as into speech. For joy they would leap up and down and wave their arms.⁶⁴

At a show they would shake a handkerchief or a white cloth, embrace their neighbor, clap their hands, pound the open left hand with the closed fist of the right. We do not clap our hands in church, but the Romans would applaud a statue of a deity borne in procession; delight at the presence of the gods had to be made unmistakable. Ovid tells the lover to applaud Venus and Victoria, as they pass by in the circus parade, that so, gaining their favor, he may win that of his sweetheart.⁶⁵ Seafarers are to clap their hands as the statue of Neptune comes along, soldiers that of Mars. Augurs must greet Apollo with applause, hunters Diana, artisans Minerva, while the farmers should rise from their seats to honor Ceres and Bacchus.

Romans would 'burst' with laughter as well as grief: a general disruption, *dirumpi*, satisfied the Roman, but the modern Italian may concentrate: he breaks his jaw, *smacellarsi (del ridere)*, or even his navel *sbellicarsi (dalle risa)*. A man who was immoderate accompanied his laughter by clapping his hands, or by slapping his thighs or even the calf of his leg, but, if worse came to worst, he had to grip his abdomen with his hands in order to prevent, supposedly, a dislocation or a complete disintegration of his organs.⁶⁶

Hissing and whistling were the Roman testimony of displeasure. The ancients located the emotions in various organs, love in the liver, laughter in the spleen, anger in the gall.⁶⁷ But anger had not only outward manifestations in the language of gesture: it also got into the nose. Nature has bestowed good-sized ones upon the Italians in every age, and we cannot wonder that 'Roman noses' play a larger role in expressing emotions than perhaps a snub or a pug nose can do. Martial speaks of a *tacitus nasus*,⁶⁸ and he is not referring to not sniffing or not snoring, but to a nose that says nothing equivalent to speech. When an Italian is irritated now, it is mold or mustiness that enters his nose, *la muffa viene al naso*, or a fly assails it, *salta la mosca* (or *moscerino*, 'midge') *al naso*, or it is mustard that mounts there: *la senape monta al naso*.

In a fight, biting was a common resort. Accordingly, gnashing or merely showing the teeth was a significant gesture. The mouth has lost none of its importance in our time. I have even

seen, in the midst of an admiring crowd, grown men spit at each other as fast as their mouths could manufacture the projectiles—a lengthy duel it was, indicating much previous experience and a considerable hypertrophy of the glands. In ancient times personal quarrels quickly passed to extremes, and our conception that a gentleman should limit himself to closed fists, as the weapons of a fair fight, would have been quite incomprehensible to an old Roman. It still is to an Italian of the lower classes, who sees no reason to confine himself to either manual or foot work or to the way in which he uses either sort in expressing wrath and hatred. With myself the unintentional cause of a sudden brawl, I have seen my Sicilian companion miss death from a kick in the head by a scant inch. References to gouging out an enemy's eyes strike the reader of Latin literature so frequently as to suggest that it was a common attempt in hand-to-hand fighting.⁶⁹ If a man stuck out his index finger toward his foe, it carried that threat. Nowadays, in southern Italy it means the same. You may get the threat also in words. When the south Italian wishes to include both eyes, he points both the index and the little finger towards his enemy's face.

Biting the nails has never ceased to be a way of venting feelings of extreme vexation.⁷⁰ Of old, they would even bite the flesh off their own fingers. Persons in embarrassment scratched their heads, in meditation rubbed their forehead, in trouble rubbed their hands. While silence was perhaps never regarded as truly golden, it might, on occasion be necessary. In that case, a Roman would declare his intention to say nothing by biting his lips or by pressing them with his finger.⁷¹ Some of this applies, of course, to lively people in all lands and in all periods.

Throughout the centuries, funerals among members of the Italian lower class have been commonly characterized by painful scenes, in which mourners have not only rent their garments but have often injured themselves in their deliberate unrestraint, tearing the hair, scratching the cheeks, pounding the breasts. Heads were rammed against a door, and the grief-stricken cast themselves violently on the ground. Even the dead man must have known that he

was being mourned. It is noteworthy that beating the thigh was one of the expressions of grief, as it is now: *battere la gambetta*. Extending his or her arms to the dead person, the bereaved Roman might cry: *Quor sine me, quor sic incommittatus abis*, 'Why without me? Why thus alone?' This is all an ancient picture, but true also to the modern scene.⁷² The behavior of members of the family and of the hired mourners at some Italian funerals even yet duplicates the unrestraint of Roman antiquity.

Although most fields of Classical study have been ploughed and cross-ploughed until there seem to be but few obstructive clods of any size left, there is one problem, the staging and delivery of Latin comedy which perhaps even yet receives inadequate treatment. For instance, in the miniatures depicting scenes from the *Palliata* which we find in manuscripts of Terence,⁷³ representing a tradition from perhaps several centuries earlier, there is amusing evidence of the extent to which the actor resorted to gesticulation,⁷⁴ but in our school and college commentaries on the plays there has been less use made of the ancient literature than one might expect. Quintilian's manual alone is rich in information, some of which could be used in illustration.

The art of pantomime can be truly said to be as much an Italian's birthright as the dance is a Spaniard's. It had a phenomenal success under the rule of the early emperors. Italian theatre-goers have always liked to hear with their eyes as well as with their ears.⁷⁵ We may remark upon the large number of the foremost performers in the day of the silent movie who were of Spanish or of Italian origin.

Among signs and gestures the Fascist salute now claims a special interest. I have not found it easy to secure literary evidence in proof of its antiquity.⁷⁶

The system of signs and gestures can be employed, as I have already indicated, either as a supplement to speech, a sort of physical commentary, or as a substitute for it, i.e., a language of pantomime. Members of Italian criminal societies, like the Camorra, Mafia and Teppa, once found the latter very useful in their nefarious operations, but thanks now to their repres-

sion by Mussolini, the rascals are not quite so communicative in any way in any language.

Whether different regions of Italy present enough variants in gesture to constitute what could be called separate dialects, I cannot say, but naturally, no two persons anywhere will, of necessity, gesticulate or make facial signs exactly alike. In fact, the gesture which means a negation in Sicily can easily be mistaken by a man from the Italian Peninsula as an affirmative.⁷⁷ To become infallible in Italy's subsidiary means of communication would be quite impossible for the anatomy of any foreigner, and certainly, where there can be any doubt about a 'yea' or 'nay', a traveler had better move nothing but his tongue.

NOTES

⁴⁹ For Caesar, see Plin., *N. H.* 7.91.

⁵⁰ Suet., *Caes.* 55.2; cf. 33.

⁵¹ See, for instance, on the violent gesturing and antics of Venetian advocates, Giuseppe M. A. Baretti, *An Account of the Manners and Customs of Italy* (1768) I, 229-231.

⁵² Catullus 43. Cf. Giuseppe Pitrè, *Usi e costumi credenze e pregiudizi del popolo siciliano* II, 349-350.

⁵³ E.g., for a charge of conjugal infidelity: A. de Jorio, *op. cit.* (see note 47); cf. F. T. Elworthy, *The Evil Eye*, 262.

⁵⁴ Suet., *Aug.* 45.4. We may also cite Mart. 2.28.1: *ridete multum qui te, Sextille, cinaedum dixerit et digitum porrigito medium.*

⁵⁵ Suet., *Calig.* 56.2.

⁵⁶ Quint., 11.3.87.

⁵⁷ Lucian, *Salt.* 64.

⁵⁸ Val. Max. 8.10.2.

⁵⁹ Plut., *Cic.* 5.3. We must greatly regret that Cicero's *De Gestu Histrionis* is one of the lost works of Latin literature.

⁶⁰ Sen., *Ep. Mor.* 66.5; cf. Suet., *Tib.* 68.3.

⁶¹ Ovid, *Ars Am.* 3.275.

⁶² *Vergilii Vita Donatiana*. Ed. of J. Brummer, 3, 37-39. On the other hand, Horace was far from having any objections to such public recognition (Hor., *Od.* 4.3.21-23), nor, we may be sure, Martial (5.13.3; 9.97.3-4).

⁶³ Such a gesture is to be assumed in interpreting Hor., *Sat.* 1.9.4-47:

haberes
magnum adiutorem, posset qui ferre secundas
hunc hominem velle si tradere.

⁶⁴ Cf., e.g., Suet., *Ner.* 41.2.

⁶⁵ Ovid, *Ars Am.* 1.148; *Am.* 3.2.43-60.

⁶⁶ Apul., *Met.* 3.10: on laughter. For the clapping, see a work where you might expect to find instances,

Petron. 11.18.

⁶⁷ There is an enormous amount of lore on this topic. I content myself with one good example, Plin., *N.H.* 11.205. Excessive risibility may result from dire abnormal size of the spleen, but a splenectomy will deprive a man of his ability to laugh at all. Even today Italians recognize the connection of that organ with a happy state of mind by their saying: Un po'di buona ilarità ei scarica il fegato e ei alleggerisce la milza.

⁶⁸ Mart. 5.19.17.

⁶⁹ Cf., e.g. in comedy, Plaut., *Capt.* 464. See also, Suet., *Aug.* 27.4.

⁷⁰ See, for example, Hor., *Epod.* 5.47-48. and the schol. This for Propertius was an outlet for his rage when he had been rebuffed by his mistress: stamping his foot was not enough. (2.4.3).

⁷¹ So Varro, *L.L.* 5.57 helps to explain Catullus 74.4.

⁷² Here, as in my teaching, my chief help in studying the fascinating subject of Roman gesture and allied topics has been our prime authority, C. Sittl, *Die Gebärden der Griechen und Römer*. Entertaining and stimulating on the technique of acting is Wilton W. Blancké, *The Dramatic Values in Plautus*, see especially 23-26. See also A. Baumeister, *Geberdensprache in der Kunst*, Denkmäler, I, 586 A.

⁷³ A convenient reference for the college student is T. Schreiber, *op. cit.* (see note 45), pl. III, 2, 5-7. Carl Robert's view (Hallischer Winkelmanns Programm, 1911), that the pictures are related to actual performances of the plays in the first century B.C., is not accepted by all scholars: See L. W. Jones and C. R. Morley, in their superb, illustrated work *The Miniatures of the Manuscripts of Terence Prior to the Thirteenth Century*, more especially 202-204; 206; 208-209; 211. Among earlier studies which discuss them in relation with Quintilian's XIth Book we must mention, F. Leo, *Die Ueberlieferungsgeschichte der terenzischen Komödien und der Commentar des Donatus*, Rhein. Mus. XXXVIII (1883) 317-347 (see esp. 335-341), and Karl E. Weston, *The Illustrated Terence Manuscripts*, Harvard Stud. XIV (1903) 37-54, and particularly his conclusion, 53-54.

⁷⁴ Some of the gestures are precisely those that a modern Italian would use. See T. Baden, *Bemerkungen über das komische Geberdenspiel der Alten*, Jahrb. für Phil. Suppl. I (1832) 452.

⁷⁵ In this connection such passages come to mind as Plaut., *Mil.* 200-213.

⁷⁶ Somewhat risky is the statement by Jean Ajalbert, *L'Italie en silence et Rome sans amour*, 219: *Le salut romain (que les Romains n'ont pas connu)*. . . . We should consider Plut., *Caes.* 44.6.

⁷⁷ Giuseppe Pitrè, *op. cit.* (see note 52) 349. See *Gesti ed insigne del popolo Siciliano*, Rivista di letteratura popolare, I (1877) 41.

WALTON BROOKS McDANIEL

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AND

COCONUT GROVE, FLORIDA

LATIN AND THE LESS ACCELERATED STUDENT*

Are you ever tempted in the midst of an onslaught against the difficulties of the active and passive voice, when, even after the battle has been waged *diu et acriter*, though not quite *ad vesperum*, you still cannot see the grammatical *hostem aversum* and every *impetus* only convinces you that Tommy still thinks passive voice is the same as past tense—are you ever tempted, I say, to ask *Cui bono?*—or at least to look up the I.Q. of Tommy, who by now is thinking so hard that the process of cerebration is almost visible?

Well, after one of these sanguinary engagements recently with the subtleties of voice and tense, I rushed to the files to find Tommy's I.Q., which, surely enough, was 95. 'Aha!', thought I smugly, 'That explains the failure of even my battering-ram tactics,' but then, wait a minute, maybe I'd better look up the I.Q.'s of the rest of my class—why not of all my classes? Now the counsellors tell me that an average I.Q. is 110-115. I would see now how many below average students I had, although I wasn't quite sure how that would change anything—anyway a little research wouldn't hurt.

Since practically all the less accelerated students would discontinue Latin at the end of the second year, no Cicero students were included in the figures which follow: I discovered that the seventy-two students in my first- and second-year classes ranged in I.Q. from 84 to 135, the medium being 107½—considerably below the 110-115 which is considered average. But of these seventy-two students, nine ranged from 84-98. In other words, twelve and one-half per cent were definitely unaccelerated, to put it euphemistically, while about sixty per cent were below 110, the average I.Q. considered so desirable by many Latin teachers.

Well, then, since most of my students were below average, the struggle would still have to be waged by them and by me *diu et acriter* but with special regard for the choice of our weapons. But of that later. Anyway, some discoveries which I made as I investigated I.Q.'s made me realize more than ever that I.Q.'s alone cannot be

taken too seriously. For example, here was Marie who has such poise and seriousness about her work that I had asked her to be the leader of a rotating group of promising students in Latin 3, who sometimes begin the class for me on the days when I may be detained by certain extra-curricular demands of the Student Council with which I am associated. I had selected as leaders only those whose class records showed grades of A or B in the three weeks during which I had known them. So here was Marie on several occasions with the class well started, everyone following her directions to the letter—and Marie is labeled 104; and Florence, who has an excellent record and by her manner as leader shows that she would make an excellent teacher, is 106. But the most interesting find of all was George, who was holding a nice B average, who always beamed and literally rose from his seat when he waved his hand just bursting to tell the answer, and almost always was right whenever I let him tell—he turned up with, of all things, 84! So, I thought, I.Q.'s aren't the whole story. Here are over half of my students in a language class of below average intelligence doing worthwhile work, and making satisfactory progress. Maybe the study of Latin by its very nature has something so much worthwhile to give that it produces in boys and girls of very ordinary intelligence an orderliness of mind and habits of study that help them succeed far beyond the apparent possibilities of their I.Q.'s. Maybe the very aims in language study impart a touch of greatness that makes a very nice person out of one who could be just the opposite.

What are these aims? Are they desirable and possible for the well below-average student? The aims of the first two years of Latin study, beyond which the unaccelerated student seldom ventures, are, as I see them, threefold:

1. To develop in students communication skills.
2. To develop in them right attitudes concerning the world about them through knowledge of the sources of our heritage leading to better historical perspective.
3. To furnish them access for at least one time in their lives to a piece of great literature not in their mother tongue.

These three aims are suited to the first two years,

which close with a reading of Caesar's *Gallie Wars*.

According to the Harvard Report, the early stages of language teaching have as their prime functions 'not to give a practical command of the new language; on the contrary, it is to illuminate English in these two respects in which English supremely needs illumination, namely, syntax and vocabulary!' The Report further states that the 'reasons why a foreign speech should be taught at all at this early stage . . . have chiefly to do with a student's growth in his own speech, not in the foreign speech.' Now, we agree that there is no skill or tool for living which all our students need to a greater degree than a better and clearer use of their mother tongue: and yet it is precisely our unaccelerated boys and girls who have the greatest difficulty in acquiring this tool. Therefore it is imperative that they, of all pupils, should be given a double exposure, as it were, to the study of the English language by training in a foreign language, or, in other words, a second chance to correct their errors and inadequacies in English by the additional drill which the study of another language would provide for them. Even a student of low I.Q. can imitate the musical tones of the round full vowels of Latin and by oral practice improve his enunciation. It is the student of lower mentality who is most likely to have difficulty in pronunciation of English and who needs the extra help in syllabalizing and accenting which Latin affords. If a poor student goes out to make his way in the world with a pleasant voice and good diction, he has at least a partial passport to vocational success. Only one out of seven of our population graduates from high school. Shouldn't we make sure that early in their high-school career or even in junior high-school such basic language training in Latin is required for all students, *especially* the less accelerated, since this will be their only opportunity to improve their native tongue by studying a foreign language? Not only in enunciation and pronunciation is the slow student's English improved, but most of all in vocabulary development. Although we can't set too much store by polls of consumers, especially when the consumer is a mere adolescent, for frequently he is too overwhelmed by the

immediacy of the attractions and distractions of his environment to realize the benefits of what the passing generations have found good—in short, what's best for him—; still, even modern youth of slow comprehension, declared, to a man, in such anonymous testimonials as I asked them to submit recently, that the greatest benefit that had accrued to them so far was the increase in their English vocabulary by derivative study. For the first time, a poor student becomes conscious of the origin of words and by the added attraction of association fixes their meanings more firmly.

Another benefit devoutly to be wished for is the development in a student of feeling for sentence structure—and who needs it more than the slower student? By the time he sees a sentence grow from a simple one containing subject and predicate with modifiers in the study during one semester, to one with participial phrases and ablative absolute during the next semester, and then, in turn, into a complex one with the subjunctive and more participles in the form of gerundives the next semester—surely he is bound to discover by this blow-by-blow procedure what a sentence is, or as the Harvard Report puts it, 'that structure is the skeleton of all speech.'

Even two years of Latin study, or one, for that matter, can do much to improve a student's historical perspective, and it is surely the less gifted student who stands most in need of such perspective; he it is who is most likely to be carried away by demagoguery and half-baked ideas and to think that the present scene begins in itself without a frame of reference. Latin study can do much to give students a keen awareness of the continuity of civilization, a poignant realization that much that we enjoy every day we owe to the past, that *nothing* comes from *nothing*, that no would-be dictator can talk about a *tabula rasa*, as there can never be anything like a clean slate; for not only is this One World, but our civilization represents One Unbroken Flow in the transmission of the heritage.

One of the most desirable traits of a good citizen is the ability to see the other person's point of view, to be as free of insularity as possible. Even on the lowest level, namely the technical aspect

of language, tolerance may be developed in a student just by knowing that other nations, in other days, had another way of going at an idea that was just as good as ours, but different. To illustrate: 'I came to hear' contains in English an infinitive expressing purpose. Now the Romans had many ways of expressing purpose, but the infinitive wasn't one of them. Perhaps Billie may be learning for the first time that linguistic differences are just that, ways that are different but neither better nor worse than his own way of saying it. This homely example of 'neither better nor worse, only different,' may carry over and make him a more tolerant citizen of his community, and of the world at large. Maybe this is high-flown and far-fetched, but attitudes and ethical concepts start somewhere, and mostly quite incidentally.

Even a slow student should be allowed the privilege of reading at least one enduring piece of literature in a foreign language in his life-time; but because he may leave high school early and never have another opportunity to taste the riches of a great writer in so leisurely a fashion as he will do in reading Caesar, for instance, I say, let him, by all means, read Caesar. A semester with the *Commentaries* will do much to create historical awareness, because there is time to meander along the bypaths between the lines, whereas an historical account of the same period in a social studies class would give broad outlines rather than distinctive flavor. To learn at first-hand the customs, ideals, and religion of a people far removed from us in time and place through the mind of an eye-witness is to know the thrill of reading source material and to feel the wonder of opening a door upon a new discovery. To go with Caesar in the Roman Expeditionary Force and attempt to establish a beach head on the shores of Britain, to see Druids through his eyes, to feel the arrogance of Ariovistus through Caesar's interview is a far more vitalizing, far fresher experience than to learn of the Roman invasion of Britain, the religion of ancient Druidism, and the characteristics of the early Germans through the encyclopedia or history text book. So let all our students sip slowly and savor leisurely the delights of at least one classic until the full flavor

of an episode or epoch is tasted and its aroma inhaled.

By what methods shall these three laudable aims be realized? It would be both presumptuous and tedious to do more than suggest a few. Each teacher works out his own and adapts them to the degree of 'unacceleratedness' that he encounters from day to day. The chief requisites of method in dealing with slow classes are that it be functional and varied, subject to change at a moment's notice. The perfect tense might be playfully labeled the 'he-did-it' tense; gerundive forms will be treated like new vocabulary: *-nd-* with a form of *sum* equals 'must be', 'is to be', 'ought to be'; with *ad* or *causa* the *-nd-* verb form means 'in order to', etc. Instead of finding the new form as it occurs by chance in the story we put, for example, about five gerundives with *ad* or *causa* on the blackboard at a time, translate each phrase as we go 'to see the city,' 'to fight the battle,' etc., and we say 'now most everyone will see how this phrase is put together by the time we finish the fifth example; but if we need more examples we will keep on adding to our list until everyone sees how it works.'

Likewise, when we tackle the ablative absolute, we write five dependent clauses in Latin all beginning with *ubi* and one by one we transpose them into the ablative absolute in another column, only, of course, we don't call them ablative absolute; we call them 'short-cuts' having an obviously appealing ring to this generation. Opposite *ubi urbs capta erat* we write together *urbe capta*, then we say *urbe capta* out loud, and then we say 'when the town was captured,' opposite *ubi rex interfectus erat*, we write, and then say *rege interfecto*, and translate, 'when the king was killed,' and so on, with rivet-gun tactics to the magical number of five, announcing as we go so that by the time the fifth one has been listed we hope every student will see what the five examples have in common, what the 'short-cut' to a time-clause consists of. So when the noun and perfect participle are always seen to be in the ablative and always take the place of a subordinate clause, we breath on them the sacred name of 'ablative absolute' and then, most heretical of procedures, then we go to the difficult story in Magoffin and

Henry which first presents it, and look not casually but consciously for this, by now somewhat familiar, combination of words. Everytime one is found a great light dawns in the seeker's eye, and his feeling of accomplishment is touching. I still maintain that this is a functional approach, for although the steps in procedure are reversed, the emphasis is always on the meaning. When dealing with a very slow group of students, I advise them during the initiation period always to say 'when' for an ablative absolute. For slower minds black and white are easier to understand than shades of gray, things must be definite, simple and single, and the variations can come days later. Just a few more random suggestions as to method with slower students. Keep the atmosphere informal and friendly. If they seem tired and get bored, let them work in couples for five minutes translating to each other, to relieve them of you for a brief spell, and *vice versa*.

Vocabulary tests are a way for even the slower students to pick up an A or B once in a while, as I tell them not too subtly, for this kind of test is a matter of pure memory and, since nothing succeeds like success, students are encouraged in this way to keep plodding through the more difficult problems of structure.

Again, take for granted that they never heard of active or passive voice and prepare to do battle to the death over it. Take any student where you find him and discount in advance any disappointment over his lack of grammatical equipment by assuming at the start that he hasn't any, and then rejoice over his rare good fortune in having met up with you who will fill up the void for him. Sight reading gymnastics will be different for a slow class. We shall throw out many leads in the form of English questions about the new sentence. Such as: 'Read in Latin only the part of the sentence that you think tells why the Germans allowed merchants to come to their territory,' or: 'What is the most telling word, the most picturesque word that explains what the Germans thought about wine'—and they really find it—*remollescere*, which reminded one girl of *mollusk* (the dictionary proved her correct) and another of 'mollycoddle' and a boy of *mollé*, and I added 'mollify.' Then, when they have a gen-

eral idea of what the sentence is about, we say: 'Now, who will think out loud, translating each word as it comes in the Latin order, paying attention to the endings?' Someone does it. Then everyone is asked to prepare to read the sentence in good English, but before anyone is called on to do so, we say: 'Now, will a good Latin reader please read the sentence meaningfully in Latin, phrasing it so as to get the last ounce of obscurity out of it?' 'Then,' we say, 'is there any doubt, any difficulty, that anyone still has: you must ask now,—last call—or I shall assume that you know it.' Then someone puts it into good English but misses a tense, but no one tells him his error. Instead, we say: 'Who will ask him a question to show him where he was wrong?', and when someone says: 'What is the tense of *reductos esse*?', very probably the question stimulates the right answer. One student is not allowed to tell another student his error; he must frame a skillful question both to clarify his own thinking and to lead the other student to an understanding of the difficulty. 'Who will ask Jane about her mistake?' we ask; 'Yes, I know it's harder to ask her about what is wrong than tell her, but *you* need the practice in stating the question clearly and so *two* persons benefit by the process.' Yes-or-no questions are not allowed. 'How is it used in the sentence,' 'In what tense is the verb?', 'What voice is wanted', etc., are encouraged.

A daily sight test, one sentence long for beginners, will show both students *and* you whether the new grammatical principle of yesterday's lesson was understood. A sentence-long test can be completed within five minutes, and the papers can be checked so quickly that little drudgery will be involved. For slower students the frequent returning of papers, no matter how small in size, adds zest and stimulation, and keeps them alert to the advantage of doing their homework day by day instead of waiting for that big weekly test which for them would be much too big anyway if left for one 'gulp.'

Although our methods in dealing with less accelerated students should be, in general, varied and informal, I do not mean to suggest for a moment that we can afford to eliminate drill. Systematic drills on declensions and on synopses

of verbs, for example, must be given. But some days we find that even a synopsis of *mitto* after days of having it held up as a model will present unimaginable mysteries, and queer forms which the Romans never knew, will appear on the blackboard. Even the principal parts are shifting sands. So, we spell out the principal parts for them in order to motivate and enliven the sport, and ask them to write derivatives as fast as they can think of them under the *mit-* and *mīs-* stems to fix the Latin spelling of the principal parts. Soon we have a nice array of orthodox words like 'transmit,' 'mission,' 'missionary,' and even 'emissary.' So our eye roves across the blackboards approvingly, until a glance at Bobby's derivatives stops us dead in our tracks, for there, in all its charm and beauty, is, of all things, 'mistletoe'; we laugh, relax, explain, and gird ourselves for another synopsis, and return to our seats and our reading.

Just one more word on method. What about projects? I don't think we should ever allow ourselves, even when dealing with very slow students, to be maneuvered into the position of offering them the alternative of *either* learning the language *or* presenting a product of their manual skill. I don't think that we should ever say in essence: 'You may make a miniature battering-ram or a piledriver, since you can't learn the passive voice.' Battering-rams and piledrivers, even catapults and a bridge across the Rhine, we have received from year to year but *not in lieu* of the active and the passive voice.

How are we to know whether we are accomplishing our goals with our slower students, i.e. how well we as teachers of Latin are helping students receive the benefits which we know a Latin course can give. To be sure, we can't measure even with frequent objective tests exactly to what degree our aims are being realized; nor is it safe to trust the responses of the juvenile consumer entirely, for we hope that there are certain intangible benefits for his general culture, of which even he is now unaware. But when Tommy says some day: 'I heard them talk about the sword of Damocles in the movies last night and I'm glad I knew what *that* was,' or when plodding Harry admits quite spontaneously that 'Latin helps you think,' when Fred-of-the-95-I.Q.

has his curiosity about principal parts of the third conjugation aroused to the point where he asks of his own accord: 'How come they change?'—his way of saying: 'Why aren't they nice and regular like *amo, amare, amavi, amatus*,'—you use your golden opportunity to make a dent on his linguistic insularity by saying English *too* has first conjugation verbs, but we call them 'regular,' because they all end in *-ed-* and English *too* has difficult 'second, third, and fourth conjugation verbs,' only we lump them all together and call them 'irregular,' like *swim, swam, swum*; and if there's time we also remind Tommy that even the irregular verbs in Latin can really be fun, for the fourth principal part often gives us more derivatives than the first one; *e.g.*, if he really perseveres and learns *procedo* with its irregularities, he will discover where we get 'progress' and 'procession'; and, when more promising Edward some morning in class says apologetically: 'This may be off the subject, but am I right about this?: Latin used only *non* for the emphatic form of the negative, where English uses the extra word *do* or *does* to say "I do not have money," or "she does not have money—,"' then we are glad he is beginning to draw parallels, and we take time to answer: 'Yes, English has the help of an extra word to aid the emphasis of the voice—but Romance languages do not feel the need of such an extra word as our English *do* or *does*, but depend on words like *non* and the emphasis of the voice;' and when Morris, labeled 102, of his own accord submits a coat of arms motto *Fac recte, time neminem* for class consideration, when any or all of these incidents occur in class, and you can match them with dozens more like them, we may feel sure that the aims are taking root, that the leaven is working, and that from these sporadic evidences of awareness in students we may be confident that the magic seeds which we have deeply sown will keep on sprouting in unexpected ways and places all through their lives.

And, now, my fellow Latin teachers, you will say: 'All this have I known, yea, and followed from my youth up.' If this paper has done no more than increase respect for your own methods after having heard some of mine, I shall think

I have not spoken in vain. For sometimes what we need most is not stimulation but an increase in our feeling of security and self-confidence, a kind of fellow-feeling of—I must not say mutual commiseration—but, at least, of sympathetic understanding of each other's struggles.

Summing up, my credo, in short, is this:

1. Since a large percentage of our language students who are below average in intelligence, in spite of this, can and are willing to do good work, all students, whether slow or fast, should be allowed and encouraged to take, at least, one year of Latin, and preferably two.
2. Three worthwhile aims are to develop:
 - a. Communication skills.
 - b. Historical perspective.
 - c. Appreciation for, at least, one piece of foreign literature.
3. Methods must be functional and varied, and the atmosphere informal and friendly.
4. Evidences of success are often long in appearing, and quite incidental, but always rewarding.
- And, last of all,
5. The teacher of less accelerated students need not know the last word in methodology, he need not even have reached the *ne plus ultra* of academic attainment, but if he is to survive the daily strain at all, and live to enjoy his retirement pension, he'd better have a never-failing sense of humor.

NOTES

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MRS. HAROLD W. MURRAY

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REVIEWS

Caesar's Gallic Campaigns. By Lt. Col. S. G. BRADY. xxv, 230 pp. (Harrisburg, Pa., The Military Service Publishing Company, 1947.) \$2.50

This book is the most stimulating addition to the long bibliography of *Caesariana* published in recent years; it will be welcomed by student and teacher alike. It is not just another translation, in fact it is not a translation at all but rather a commentary on the 'Commentaries'—a new version, written by a soldier, to interpret for the present and the future the military genius of the past.

With his first paragraph Lt. Col. Brady sets his style as fast-moving as Caesar's legions and as authoritative as that of their general: *e.g.*, 'All Gaul, as every young schoolboy knows or should know, was in Caesar's time divided into three parts and inhabited by the Belgae, the Aquitani, and Helvetii, so "Belgian" and "Swiss" may not be considered proper translations for *Belgae* and *Helvetii*. At least so far as they may create the impression that the character of the ancients goes with the names which their descendants now use. Are the modern Romans anything like Caesar's Romans?'

In addition to the information given by Caesar but expressed in the parlance of today, there are the author's comments and those of other well known authorities, such as Col. T. A. Dodge, W. Warde Fowler, T. Rice Holmes, and Napoleon III (to mention only a few). Many of these observations show the author's sense of humor: 'This (the first invasion of Britain) is the beginning of the national history of England, and so, in spite of Mr. Adamie, of North America, too.' Some are barbed: 'The Atuatucae, pure—not pour rire—Germans. . . .'. Most, however, are thought provoking and challenging: 'The wealthy and prosperous everywhere are not always ardent patriots'; and 'Caesar has been called the foremost man of all the world. By that is not meant the finest, the noblest, the most upright. . . . But he was the greatest—and it was due to him that St. Paul himself could "appeal to Caesar" and be saved from a savage and bigoted Sanhedrin, or shrieking and sanguinary Ephesian silversmiths.'

The book is replete with maps, illustrations, a comprehensive record of the life of Caesar, and an appendix explaining both the terms used in the Roman army and the art of war in Caesar's time. Students and teachers will find it invaluable and refreshing as well as exciting reading.

HELEN S. MACDONALD

FRIENDS' SELECT SCHOOL
PHILADELPHIA

Anglo-Saxon Saints and Scholars. By ELEANOR SHIPLEY DUCKETT. x, 488 pp. (New York, The Macmillan Company, 1947.) \$5.00.

Miss Duckett, in composing the biographies of

Aldhelm, Wilfrid, Bede, and Boniface, is not unlike an anthropologist who undertakes to design an effigy of Neanderthal Man for a museum. About the often fragmentary skeleton of recorded fact, she must, by contemplation and conjecture, re-create the flesh and blood of the living man. To achieve continuity and completeness in her narrative, she must often supply passages which rest merely upon general knowledge of the customs and conditions of the time, as in her description of the arrival of Maidulf, Aldhelm's first teacher, at Malmesbury. Even in dealing with such facts as the conflict between Archbishop Theodore and Aldfrid of Northumbria on the one side and Wilfrid on the other, she must rely largely upon conjecture for the motives of the conflicting parties and for any judgment she may pass upon the case.

Considering these limitations, Miss Duckett has achieved a remarkably readable set of biographies without sacrificing scholarly accuracy. Her footnotes and bibliography show the care with which she has studied the relevant data; and her success in giving the reader a feeling of each character as a whole attests that she has thought upon this scattered and fragmentary material until it was unified in her own mind. Besides providing the reader with footnotes which enable him to tell whether a given incident rests upon a contemporary account, such as that of Bede or Eddius Stephanus, or a later one, such as that of William of Malmesbury, she has been careful to label statements of the merely probable so far as could be done without unduly cluttering up the text with explanatory parentheses.

The biographies vary somewhat in readability, as might be expected from their subjects and the sources on which they rest. Wilfrid's is undoubtedly the most exciting, both because of the spectacular course of his life and because Miss Duckett had the continuous and fairly extended biography of Eddius to work from. Although her presentation of the strife between Wilfrid and Theodore is eminently fair, one feels that her sympathies are somewhat more with Wilfrid and Eddius than with Theodore, Aldfrid, and Bede. That the present reviewer inclines to the other

side of the argument is quite as likely to be a reflection on his judgment as on Miss Duckett's. Or it may merely show the futility of trying to pass judgment on quarrels concerning which we have so little evidence.

Next in order of interest is the life of Boniface, like Wilfrid a man of action rather than of letters, with the biographies of Bede and Aldhelm tied for third place. Bede, although he almost invariably arouses the respect and affection of those who will study his works, seems an intractable subject for the biographer, probably because his life was so bare of external incident.

Besides the events of each man's life, Miss Duckett presents the history of his place and time in considerable detail. She also includes a good deal of information about the lives of his friends and enemies. Certain of these passages, such as that on pp. 355 ff. on Boniface's friend Eadburg, may seem to some rather too discursive. She also deals at some length with the writings of Aldhelm and Bede. In doing so, she avoids the pitfall, so fatal to many writers on medieval (and other) literature, of overestimating her subject's literary abilities.

The only point at which, so far as I noticed, Miss Duckett fails to make the fullest use of the available factual material, occurs on page 456, where, in speaking of Bede's interest in England and the English tongue, she not only omits the story of Caedmon (*Historia Ecclesiastica*, IV, 24) but also does not refer to his quoting, or composing, Anglo-Saxon poetry during his last illness. Her only allusion to the matter (page 332) is buried obscurely in a footnote. Yet the later and less reliable account of Aldhelm's composition appears on both p. 42 and p. 456. The passage on p. 456 also illustrates the way in which debatable interpretations of a source will creep into writing of this sort. Miss Duckett states that Bede 'spoke to his as yet unlearned novices in the Anglo-Saxon tongue', ascribing a motive for the use of Anglo-Saxon which Cuthbert's words (*De Obitu Bedae*, Plummer, I, clxi) do not necessarily support. In fact, Cuthbert's observation in the same passage that Bede was *doctus in nostris carminibus* might be taken to imply an

interest in English poetry for its own sake and its use for greater effectiveness rather than for intelligibility.

Considering Miss Duckett's success in her difficult undertaking, however, one is almost ashamed to mention such minor points. For the average reader, her book is not only a series of very readable biographies but also an excellent picture of English life (particularly English religious life) in the seventh and eighth centuries. For the specialist, although it presents no factual material not available elsewhere, it should be interesting for the skillful marshaling of that material and for its criticism and interpretation—with which, specialists, being what they are, will probably disagree, at least on some points. Even so, unless one is a particularly captious and self-sufficient specialist, he will find Miss Duckett's views worthy of respectful attention.

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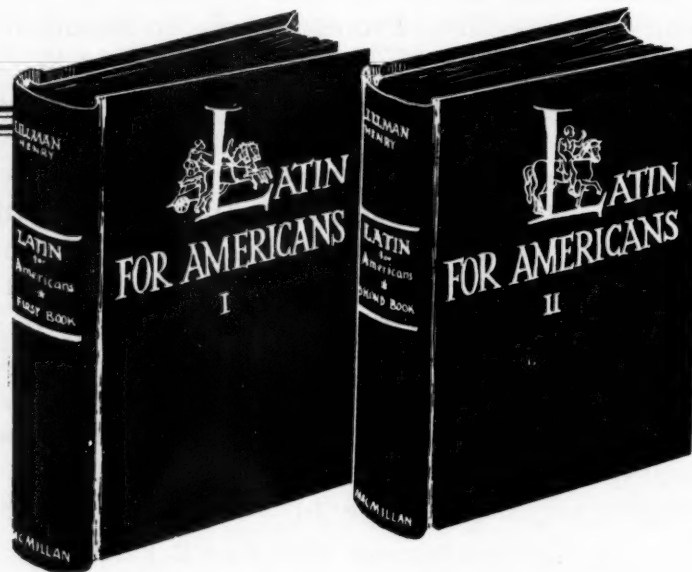
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